TWEE
Indiepop
Reviews
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Slow Club
The Vaselines
Comet Gain
The Pastels
Au Revoir Simone
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FREE

Hello!

And welcome back to the world of Twee as Fuck. If issue 01 had a bit of a whiff of New York about it, then issue 02 is positively smelling of Glasgow. We love Glasgow, we do. We went up in August to put a night on with Sexy Kids headlining and Stephen Pastel DJing and had a roaring good time. We hope you'll like reading about what The Pastels, The Vaselines, Joe Foster and Sexy Kids have to say, and enjoy Wake The Presidents' Polaroid-tour of the fair city.

Back in London, we were hugely excited to get all of Comet Gain in one room and even get them to pose for photos and be interviewed. The results are nothing short of spectacular. Make sure you pop by www.tweeasfuck.com to read the full interview.

Lots of love TAF xxx
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THE VASELINES

Words: Rory Mackie

Glasgow Indiepop legends both, The Vaselines and The Pastels are well and truly back. With The Pastels soon to complete a new, John McEntire helmed, album and The Vaselines fresh from a handful of hugely well-received 'come-back' shows in the US, what better time to catch up with frontmen Eugene Kelly (Vaselines) and Stephen McRobbie (Pastels)?

TAF: Hello Eugene. First off, it's so exciting that The Vaselines are back! Can you tell us a little something about why you decided to reform and how the tour is going? When can we expect to see you in the UK?

Eugene: We were asked by Sub Pop Records to play at their 20th anniversary festival and we didn't think it was going to be possible. We were then asked by Frances's sister to play a solo show at a charity gig in Mono, Glasgow for the Malawi Orphan Support group and it was suggested that we might play a few Vaselines songs. I suggested to Frances that we play a full band set of Vaselines songs and she agreed. We then discovered that we would be able to play the Sub Pop festival and we decided to play a few New York shows while we were there.

The U.S shows went really well and we had a great time so we've decided to keep playing. We're playing the Glasgow ABC in December and are hoping to play U.K. shows next year.

TAF: And you have an all-star band backing you up now, how did that come about? Are you both big Belle and Sebastian fans?

E: I've been a friend of the folk in Belle and Sebastian for ten years so when it came to finding some musicians for the Mono show, I knew Bob, Richard and Stevie would be ideal as they can learn songs quickly and we wouldn't need to rehearse much. Mono was meant to be a one off but then Seattle happened and that changed things.

TAF: And of course, the obvious question, are you planning to record any new Vaselines songs? Pavla Twee would like to know if you're working on any more Hi-NRG/ Divine inspired ones, because she loves 'You Think You're A Man' so much.

E: We're writing new songs but I don't think we'll revisit the Hi NRG genre. That was a one off.

TAF: When The Vaselines first formed did you have any inkling of how important the music you made would be to so many people? How does it feel to know that people are still influenced by what you did twenty-odd years ago?

E: We had no idea that anyone would be still listening to our music twenty years later, we had no ambition. It's amazing that anyone still listens to us or even is influenced by us.

TAF: 'Dum-Dum' is one of the few records I own that genuinely doesn't sound like anything else. Did you have any musical influences at the time (apart from Divine, obviously)? Anything that you were listening to that might have made its presence felt on the record?

E: We liked a lot of 60s garage rock, Syd Barrett, Nancy Sinatra and Lee Hazlewood, Sonic Youth, Pussy Galore.

TAF: You reformed once before, primarily to support Nirvana. How much of a factor was Kurt Cobain's championing of The Vaselines in your stateside popularity? What are your memories of the man and that time?

E: Everything is down to Kurt and Nirvana's recordings of our songs, without them we'd be forgotten. I like to keep my memories of Kurt to myself. I've talked about it too much.

TAF: Let's go right back to the beginning, how did the two of you first meet? When did you decide to be in a band together?

E: I used to see Frances on the bus to school,we went to separate sex schools and we met at a party. After we left school we met again and became friends. We were both in bands that split and decided to write some songs together.

TAF: And finally, settle a bet for us. Is 'Rory Rides Me Raw' really about a bicycle?

E: Frances had a bicycle called Rory. It's not really about that but the innuendo is everything.

THE WAY OF THE VASELINES: A POTTED HISTORY.

***1986:** Eugene Kelly and Frances McKee form The Vaselines.*
***1987:** Release debut EP 'Son Of A Gun' on 53rd and 3rd.*
***1988:** Release 'Dying For It' EP*
***1989:** Debut album 'Dum Dum' comes out, again on 53rd and 3rd. Band split up.*
***1990:** Band reform briefly to support Nirvana in Edinburgh. Kelly forms Captain America (later re-named Eugenuis after legal threats from Marvel Comics.)*
***1991:** 'The Vaselines/Beat Happening Recorded Live In London' Live album released on K records. The Vaselines appear onstage at Reading with Nirvana to perform 'Molly's Lips.'*
***1992:** Nirvana cover 'Molly's Lips' and 'Son Of A Gun' on 'Insesticide', Kurt Cobain hails The Vaselines as; 'my favourite songwriters in the world.' Sub Pop put out 'The Way Of The Vaselines' compilation album.*
***1993:** Nirvana perform 'Jesus Doesn't Want Me For A Sunbeam' as part of their MTV Unplugged TV special.*
***1994:** Nirvana MTV Unplugged released.*
***2004:** Eugene Kelly releases solo LP 'Man Alive'*
***2006:** Francis Mckee founds Suckle and releases solo LP 'Sunny Moon'*
***2008:** The Vaselines reform for a charity gig at Glasgow's MonoRail Music; play some dates in America, begin writing together again.*

THE PASTELS

Photo: Katrina Pastel

TAF: These are exciting times for The Pastels. I believe you're holed up working on a brand new album? Who are the musicians on the new record? Presumably, t's Stephen, Katrina and Aggi again? David? Gerard?

Stephen: These days our lineup is usually me, Katrina, Tom Crossley, Alison Mitchell, Gerard (Love) and Norman (Blake). That's our core but we started our new record ages ago and we had a bit of extra funding so we brought in Stefan Schneider and Ronald Lippok from To Rococo Rot, and also had Bill Wells playing, with John McEntire recording. We were in this big studio and made this quite slow-motion, clangy music that was a bit like The Last Great Wilderness but with songs. I thought we'd make an album like that but when we started recording again it was coming out a bit more like our 'pop music' sound. We've asked Annabel (Aggi) to do some singing. We plan to record a couple more songs and finish up this winter in Chicago with John.

TAF: What are The Pastels listening to at the moment?

S: We're really enjoying this Japanese group called Eddie Marcon who are friends of Tenniscoats. They're from Osaka, maybe slightly more austere than Tenniscoats but beautiful singing and playing. The Tenniscoats Secai collaboration is great. And we've been playing Crystal Stilts - I'm really into that. And then, I suppose all the things we always listen to - The Beatles, The Zombies, 1960s pop, and some soundtrack things. I played Swell Maps 'Jane From Occupied Europe' the other day and it still amazed me after all these years.

TAF: And what can we expect from the Geographic label in the near future?

S: We've got a Bill Wells and Maher Shalal Hash Baz album called *Gok* about to come out. And then I think the next release will be a Pastels and Tenniscoats single. Gerard Love is going to be making an album. I think we have to keep things quite small because we want to do more Pastels music but hopefully we can release two or three records every year.

TAF: Glasgow seems like such a vibrant place for music right now, was this always the case? What was the city's musical life like when The Pastels began?

S: It's not always vibrant but if you look at it over any three - four year period something interesting and new will have happened. At the moment I think it's maybe slowing down slightly and some people seem to be moving away. When we started there wasn't really any infrastructure so we would put on our own shows and we became friends with groups like Strawberry Switchblade, Primal Scream, The Jesus and Mary Chain and the Shop Assistants from Edinburgh. In a way we were all outsiders and because we hated a lot of the early 1980s Glasgow 'scene' we felt we already had something in common.

TAF: What do you think of the Black Tambourine song, 'Throw Aggi Off The Bridge'? Have you ever considered recording an 'answer record' a la Roxanne Shante? Any plans for a hip-hop style 'beef' (even though they split up years ago)?

S: I can't remember it really well but I like Pam Berry a lot - she was a big Pastels supporter. I think it's funny but, no, we never thought of writing a reply.

TAF: *The Last Great Wilderness* was a beautiful album, and a huge critical success. Do you have any plans to make more music for film? Which directors would you most like to work with and why?

S: Thanks, we were really happy with how it came out. Future film work obviously depends on commissions but we're available and we're cheap. Hopefully we can do something new with David Mackenzie. It would be unbelievable to get something into a Godard film but I think at this stage it may be a wish unfulfilled. It was nice to have Ken Loach use one of our songs in Ae Fond Kiss so we'll just wait and see.

TAF: You've worked with people like Maher Shalal Baz in the past, and you're collaborating at the moment with Tenniscoats. Is production/ collaboration something that The Pastels will be involving themselves in more? And tell us a little more about the Tenniscoats record...

S: The Pastels Tenniscoats record is going to be called Two Sunsets. I think it's a nice mix of our two styles and it was great to make. Saya and Ueno are two of our favourite musicians and they challenged us by always coming up with something amazing. We played everything together here in Glasgow and I think it sounds kind of pop. We're really excited about it - it's so great to finally have something new coming out.

www.myspace.com/thepastels

COMET GAIN

Words: Rory Mackie
Photo & Interview:
Pavla Kopecna

This interview was going to be so perfect. We'd managed to get all the members together, in one room, at the same time, which as the band themselves will tell you, is no mean feat. But, as is the way, it all fell apart before it began. Half the band had to head off (leaving a hardcore of David, Jon, Anne-Laure and Woodie), and I realised I had to go to work. Pavla stepped in and got the band very, very drunk (and talking about hair, childhood, torn ideals and cheese). What you see on the next few pages are two sections from one of the most rambling, nonsensical, hilarious and very best interviews I've ever read...

To read the full interview and see more Comet Gain photos visit: www.tweeasfuck.com

Comet Gain are releasing a new double A-side 7" 'Love Without Lies' on Twee as Fuck Records in October, and a new album 'Broken Record Prayers' on Milou Studios in November .

PART ONE:
COMET GAIN WAS TORN IDEALS

TAF: So how did it all begin?
David: Do I have to do the honest version or the made-up one?
TAF: Can you do both?
D: The fake one looks much better than the original, real version.
TAF: What's the real version then?
D: I lived in a flat at 1 Divinity Road - a good address - with Phil, who is now living in New York in a millionaire's palace. Which is what happens to drummers. I had a broken amp - the only thing I knew how to use was the gain button, and a cracked guitar with three strings. Phil would drum on boxes using paint brushes. Actually I seem to remember it being a telephone directory and a box. And we tried to sound like the Swell Maps. If you're aware of the work of the mighty Swell Maps - very basic punk rock. And The Television Personalities and that kind of thing. We had a song called 'I know Where Dan Treacy lives' and a song called 'New Punk Shoes'.
Jon: I have those on cassette. Which I must have gotten in 1990.
D: Just really crap songs. And then me and Jon were doing this thing called Mast at the same time, which was a kind of dedication to our friend Dale who was in a band called Blood Sausage. Mountain Mast is a northern lager, I believe. Or was it a Northern Line thing? That was kind of long soundtrack music for stuntmen. And I remixed it.
J: I've got several different remixes that you've done on tape.
D: Then Comet Gain was a band, and the name - which is the biggest regret of my life...I liked those names like The Chocolate Watchband with two words that had no relation to each other. And 'Gain', because it was the only thing on the amp that I liked; it made things noisy. 'Comet' - cause they go through the sky and...I used to lie and say it's because comets are these brief things that burst into flame and disappear again, but it's because I like the word I think. It could have been Cheese Gain. We were asked to play a show at the Bull *&* Gate with Television Personalities and maybe it was Huggy Bear - can't remember. Me and Phil did it, and my friend George was supposed to sing, cause he's tall and looks like Michael Caine and is quite scary. I was so nervous - I had to write the lyrics on the way down - in Amelia Fletcher's car [laughs]. We were on stage at the Bull *&* Gate. And Phil refused to drum, because he'd never been on an actual drum kit - there were all these things- drums, and he'd never used drums before - and we couldn't go on stage with telephone boxes, and I was using Will's (who then became a member of Comet Gain) guitar - it had all these buttons on it and I had to ask him on stage - "what does this do"? And the guy who was supposed to sing refused to sing cause he was too scared, so I had to sing. And I was too nervous to sing. I got my friend Dale to come up and I just gave him a piece of paper, and he just did beat poetry cause I was too scared to sing. And it kind of went downhill from there, really, didn't it? Fifteen years later...
TAF: How did you (Dave) and Jon meet?
D: We met before then many times. Shop Assistants gig, or a June Brides gig?
J: Some gig at The Falcon, in Camden.
D: I'd always see him - he had big hair then.
J: I have big hair now.
D: And we became friends...in a way [chuckles]. And I always thought Jon was the perfect person to be in Comet Gain. But it just took a lot longer than expected.
TAF: How many years before Jon joined?
D: I'm not very good with years.
J: Do I really have to say the actual number of years? It was eleven years ago.
D: Fucking hell! I've been telling everyone that Comet Gain have only been going for ten years for about the last fifteen years. I don't remember and I'm really scared by the fact that we've been going for longer than the Rolling Stones or something.
J: But I've played in Comet Gain before that as well - just helping out now and again.
D: He did all the songs.
J: It's the band I've always wanted to be in. And then when I was in it, I was like "fuck this shit."
D: Over the years I've always tried to get Jon into it - cause Jon's the secret genius behind Comet Gain. I was trying to get him to do his own songs. And he nearly did. *On City Fallen Leaves* he had three songs. One of them sounded like a George Harrison Beatles song. And they were great. We thought that could be an EP - the Jon Slade/ Comet Gain EP.
Woodie: You could have performed them at Indietracks, couldn't you?
D: And then we could have actually been something. We could have been remembered for something.
TAF: In the song 'Jack Nance Hair' you say 'Comet Gain was torn ideals.' What were the ideals behind the band?

D: It was not meant to be a band. It was meant to be a bit like The Style Council. We were trying to get as many people in as possible, for instance if you played with Comet Gain for one gig, you are therefore a full time - always a member of Comet Gain. I wanted it to be this ever growing ideal, this community of people. It was meant as this collective thing. I made a list recently, and there's about 75 members of Comet Gain, many of which have only played once. More than The Fall. It was this ideal, and it accidentally got turned into a band along the way. There was always meant to be things like a fanzine and all these other things, but due to laziness and sheer ineptitude of trying to organize things [it never happened], but the idea has always been there. For instance when Jon did that gig at Derby (Indietracks) without most of Comet Gain that was in every way a perfect Comet Gain action. When I was living in France with Anne Laure we had a French Comet Gain, with a couple of her friends - it was meant to be a girl band and we played some shows. And I wanted an English Comet Gain, headed by Jon to do gigs and records. We were going to do a French Comet Gain EP, and an English one. We had an American Comet Gain as well. Let's have a New Zealand Comet Gain, people I've never met - that's still in the pipeline. It's kind of a cross between a cult, a socialist collective, an artists' commune and some kind of a stupid excuse for getting drunk and dancing to records. It should be like those kind of groups where every six months the helm should change to a different person. For instance Anne Laure should be in charge of Comet Gain between the hours of nine and twelve, and Jon should be in charge twelve to three. And whatever they decide goes, unless it's something like dressing up as bats.

PART TWO:
CAN I HAVE ANOTHER BEER?

J: Well Comet Gain is a punk rock band, we've established that.
D: No, I don't think so
J: It's a metal band. It's an indie band. It's a twee band.
D: I don't classify Comet Gain.
J: It's a psychedelic band.
D: No.
J: Well we had to put three things on that MySpace that says psychedelic/ indie/ punk.
D: Yeah you put that.
TAF: Who does the MySpace?
D: He does.
J: We both do.
D: You do. Honestly you do.
J: Well you never complained about the psych/ indie/punk thing.
D: I didn't think it was up to me to complain.
J: I wish you would take more control.
. . .

TAF: Anne Laure, do you have a question for Jon and David?
Anne Laure: What are you doing?
TAF: That's a good question.
D: You want to go to bed.
AL: No, that's not what I meant.What are you doing? In general.
D: Well tonight, Anne Laure, I've been doing this. Tomorrow, I intend to..me and Jon will go to the Serpentine and get a little boat. Once a week, we rent a little boat, roll up our sleeves and we discuss - and we go very fast, we're renowned for going very fast and we do it as a kind of power meeting - and we discuss music, we discuss where we're going as people, as friends, as a musical group. Then we feed the pigeons for about half an hour go and see some exhibitions, meet up with Anne Laure, get shitfaced till four in the morning. And we meet our fans in a little cabin by the Serpentine.
AL: A cage!
D: And we have a little discussion.
TAF: Can I have another beer?
J: Yeah.
D: Occasionally we do try and alienate anyone who once might have liked us, but I've decided now that maybe we shouldn't.
J: I've noticed this! Because remember when you recorded that thing for my birthday, which is like a vicious attack on all the people that have helped us out over the last ten years. And I was like, well If I'm doing this Indietracks thing on my own then I'm going to play that over the PA.
TAF: What did happen with Indietracks?
J: Eh? That's not really a Comet Gain story.
D: It is - it was a Comet Gain GIG! For fuck's sake.
J: David when I was talking to you on the phone about it you were like 'no! don't do that.'
D: Do what?
J: Play this vicious attack over the PA.
D: I didn't say don't do that
J: You DID!
D: I said DO that.
J: You didn't!
D: I said I would do something else for you.
J: Exactly! Because it was too close to the

knuckle.
D: No, not because of THAT, because I thought it wouldn't sound very good.
J: It would have sounded brilliant. Anyway I didn't do it.
D: Did you use all the things I recorded for you on your answering machine instead?
J: No I couldn't get them off - I didn't have the technical know-how.
D: Then why did I do it? Why did I waste all that time calling your mobile phone leaving these RANTS?
J: *sighs* If we're going to have a fight now...So basically it was just up to me and I really didn't want to do it, but then I got there, so I did it and I thought it was actually a pretty good show.
AL: Pretty, pretty good.
Mmmmmmmmmmmm!
TAF: What was THAT?
AL: Larry David!
TAF: Is that Larry David?
AL: If you don't believe someone you go Mmmmmmmmmm-mmm!
TAF: I love Larry David
D: But Anne Laure actually IS in love with Larry David.
AL: Yeah, Oh Yeah!
D: If Anne Laure was lying in bed in between me and Larry David I know which way she would turn.
AL: The bald one.
. . .

TAF: How did you spend your childhoods?
D: Fucking hell! Anne Laure spent her childhood drinking champagne and eating cheese.
J: I ate cheese as well.
D: Me and Jon spent our childhoods rooting around dustbins of rich men's houses.
J: Yeah it was basically digging through fucking dirt and rubbish.
D: I played a lot. They used to have these things that you'd get in packets at WH Smiths.
J: Crisps?
D: No! No, little soldiers, little knights. You remember - little boxes. You'd get green ones and blue ones, big ones and little ones. I used to get the little men. You'd get the Germans against the knights of the medieval ages. I used to re-enact - well not re-enact, just act, battles. I did that for about ten years. And drew pictures.
J: It's easy to get into that. I did the same thing with farm animals.
D: You did what with farm animals?
J: Re-enact battles.
AL: Oh yeah! The farm animals!

D: Is this why we are what we are?
TAF: Could be. What else did you do during your childhood?
D: I used to lock myself in a cupboard and beat myself up with a big stick.
TAF: What did you think of your mother?
D: I didn't see her much because she was on the streets most of the time to pay for my, you know. I had a lot of uncles, apparently. I never met any of them. Er... She was all right, she was a mum. She liked the Beatles too much.
J: My mum is different from - we have different mothers.
AL: that's not what you told me.
J: I love my mum. She's lovely.
D: Our mothers weirdly, had a lesbian relationship that they don't much talk about, in the Sixties. They met at the Kit Kat Club on the Charing Cross Road where they were watching the Yardbirds. They bought each other a few drinks. And you know, both resolutely straight women, and had a bit of fling that night. And me and Jon were born a year and a bit later.
. . .

D: Fans that massage me? I'd think get your fucking dirty hands off me, you.
J: We can't bear to be touched, apart from Rachel, who's very tactile. That's why we seem rude and defensive.
D: We're not. We're actually very sweet people, but we're just very insular. While Rachel - she's out there running amok, grabbing everyone.
TAF: Who does what in the band, apart from playing different instruments?
D: Woodie is the organisational, talkative one.
J: And also, for the last few records he created the sound - actually not the last record, but on the *Realistes* record, he really put the sound together. I think *Realistes* is the record I'm proudest of.
TAF: Why is he called Woodie?
D: Because he's the drummer. Wooden sticks.
J: Also because when he drums he has a huge erection.
D: He used to be a Psychobilly and they were all called things like Woodie.
TAF: What's your role?
D: Mine?
J: What IS your role, David?
AL: Grumpy. The grumpy dictator.
D: Yeah. I was there from the very first minute, until the last gig. I've handed the baton over to Jon now.
TAF: What is Jon's thing?
D: He's the leader.

J: I've been waiting for my time.
D: He's the aesthetic one.
J: The reason they got me in, was because I was very cute. You don't know this because you're too young, I was so hot. I had a lot of hair....I couldn't play guitar for shit, I had nothing to offer, couldn't write a complete song...
D: I noticed that...
J: But what I did have at one point...fantastic hair...
TAF: You still have. I don't know why you wear all these hats.
AL: Yeaaaah! You look like you have something to hide.
TAF: It makes you look like you're bald.
J: I am bald. That's what a lot of people don't know about me.
TAF: At the [new Comet Gain] video shoot, he [Jon] took off his hat and Rachel just went through all of his head to look for bald patches, and there were none.
D: That's part of the video?
J: That's the whole of the video. Just three minutes of Rachel going through my hair.
D: Anne Laure what's yours? You're partly the pin-up and the bouncer.
TAF: Did you start playing keyboards?
AL: Lapsteel. I lost it on the train. It was nice.
. . .

TAF: Are you all cat people?
J: Fuck off! Thats so twee! I killed a cat once.
TAF: Have you written a song about it?
J: No, but I will.
TAF: You should. Anne Laure do you have another question for David and Jon?
AL: What you doing? In a metaphysical way?
D: Do you have another question?
AL: Why are you doing this?
D: Because you told me to.
AL: [to Jon] Why are you wearing a hat?
J: Because I'm growing my hair. Is that OK?
TAF: But you always wear a hat, regardless of your hair.
J: I've known you for less than a year.
TAF: That's true, I feel like it's been longer than that.
J: You know why?
TAF: Because your hair is so long?
J: Because we're really good friends. I feel like we've known each other for a long time.
TAF: I know, it feels like years.
J: Word up.
D: Did you just say word up? Fuck you.
J: That's not an unusual thing to say.
D: That's why you need to get out of Brighton.
. . .
D: I have a picture of you, where you were young, maybe sixteen or seventeen. and your hair...wow! It was on the back of a letter that was sent either by you or Joe. It went in every direction, but it's all straight. Incredibly straight. You have to see this picture.
J: My hair has always been a constant source of...
TAF: Inspiration?
J: No, anxiety.
D: I liked it when you had the skinhead.
J: I loved the skinhead! That's what I wanna go back to.
D: It gives you a feeling of independence. I think as a band we should all get skinheads.
AL: You don't need to wash.
J: Actually you're a lot more inclined to wash your hair when it's very short.
D: Is this going in the interview? Is this some kind of world wide exclusive interview - our hair?
. . .
TAF: Jon what is it you like about Comet Gain?
J: I think David's really good in it. I love him. As a person...
D: I love you too Jon.
J: As a front man, you're a fantastic song writer *heavy mock sigh*. And did you design this record? You and Anne Laure did it, right? Well this is fantastic....all the record covers are fantastic.
AL: You like it? it's dedicated to you.
D: Anne Laure what do you think of Comet Gain? She doesn't lie, she tells the truth.
AL: That's why I'm not saying anything, because I would tell the truth.
D: You probably didn't get enough beer.

EPILOGUE: ONE OF THE MOST RIDICULOUS FUCKING BULLSHIT THINGS I'VE EVER BEEN PART OF

J: (on phone) ...and then there was an interview afterwards, which was one of the most ridiculous fucking bullshit things I've ever been part of. Yeah I'll be back tomorrow. Give my love to Helen. What's she up to? How are your feet today? My back feels much better.... exactly! exactly! Guess what? All of Comet Gain turned up - even Kay! Full set, Woodie, everyone. It was the first set. Alright. I'll see you tomorrow. See you bye."

www.myspace.com/thecometgain
Full interview at **: www.tweeasfuck.com**

Slow Club...

Words and photos by Paula Kopecna

Slow Club's Beccy and Charles get very dirty in their new video. No, not like that! You wish. They get covered in mud while running aorund Hampstead Heath to their song 'Come On Youth' on their new EP 'Let's Fall Back in Love'. We wait for them to have a shower and change, before asking the playful folk-pop duo a few questions...

Hello! How did you meet, and where is the name 'Slow Club' from?za pretty boring story. The name is just because we were going to play an official gig as a two piece and we needed a name that meant we sounded like a band. I'd seen 'Blue Velvet' that night so I was just like erm, Slow Club! And it ended up sticking. We don't really like it but never mind.

How did you start playing instruments?
B: My parents always played lots of music in the house and the car; every year we went on holiday my parents played a tape which was The Beatles on one side and The Beach Boys on the other, and it's pretty cliched but I just thought it was the most beautiful music in the world and because we were going on holiday when I listened to it, I was bloody excited. So that, plus the music just used to make me feel amazing, and as I got older I became obsessed with The Carpenters and decided I wanted to sing. After that I got a bit difficult and started listening to loads of rap music, so I think that's how I ended up wanting to play the drums.

Charles: I started playing air guitar at the age of 11 and moved up to classical by 12. By 13 I had an electric guitar, at 14 I bought an amp.

Your MySpace says "if it wouldn't be for the music, I doubt we'd be friends" and your cited music influences (Leonard Cohen for Charles, Rod Steward for Beccy) couldn't be more different. Would you say you're very different people?
C: I'd say we have fairly different personalities and that title is not far from the truth. We definitely wouldn't have met if it weren't for music...
B: I wrote that headline because I'd just been shown a *Hall and Oats* DVD and that was on the front cover, just a picture of them and that quote, which I just found hilarious. I'm Hall, he's Oats.

Slow Club is just over a year old now. What have been the highs, the lows, and the happy mediums of the past fourteen months?
B: There are lots of highs, most noticeably in the past few months where we've been playing headline gigs that people are actually coming to, people that want to hear us play and sing along and tell us how much our stuff means to them and that is just mega. Lows often come in the form of the car breaking down or waiting to be picked up or when something has gone wrong in sorting something out and we are somewhere rubbish when I could be at home watching Eastenders. And I suppose the happy mediums happen when life on the road just chugs along and we make our own happiness, like me and Charles singing along full blast to 'When You Were Young' or the guilty nod we give one another when there is a McDonald's on the horizon.

You've toured with Tiny Dancers, The Mae Shi and Das Wanderlust. Who's been most fun, and who would you like to play with in the future?
C: The Mae Shi were incredable amounts of fun. We spent a week together in January '08 and it was just loads of shouting and drinking. We are touring with Tilly and The Wall in October which should be great.
B: In the future we'd like to play with the Killers, The Arctic Monkeys, Elton John and Rod Stewart. I think it is all possible.

You've been described as "impossibly twee" (The NME - ha!), "jolkabilly" (The Guardian) and "folk pop" (Music Week), while on your MySpace you put "no idea" in the section called 'sounds like' - would you mind having a stab at describing your music for us in your own words?
C: Jolkabilly? I have never heard that one. Does that mean we are a jolk? I am not sure how I'd describe our music. I think we used to be a lot more folky than we are now. We have been lucky enough not to be completely part of the whole new folk scene, maybe because of where we live. I'd imagine being part of a scene has its up-sides but it's going to put a shelf life on your music, which is a worrying concept. So I wouldn't really say we are anti-folk because we are obsessed with lush recordings... but we don't take ourselves so seriously which I think people misinterpret for twee-ness. Somewhere in the middle?

One of your signatures is performing music with household objects such as chairs and bottles. How did that come about and what's it like to perform with instruments folk might be surprised by? Does this extend to recorded material?
C: Our live show is completely different to when we record. Live there is just us two: one guitar and some drums. when we are in the studio we don't so much experiment with instruments we play live, it's more like stuff we just can't take with us like brass, strings, pianos and a 30-strong singing group.
B: The bottles just came about because we wanted that sound but a glock was like £30 so I just experimented with them and it sounded nicer and it was cheaper. My parents drink a lot of Shloer and those kind of bottles are the best. The chair just happened because it sounds nice. There are lots of different ways you can hit it and it kinda has a different tone, it was never an aesthetic thing, it just sounds good! I'm not that bothered about surprising people, but if we do then I suppose that's O.K.

You must get people creating romantic links between you all the time. Is that annoying and has there ever been, or will there ever be a chance of fulfilling your fans' fantasies by getting together?
C: No. Never. Ever.
B: I would eat my own eyes.

There's a definitely a chemistry between

you though, how would you describe it?
B: I guess the chemistry comes from - I'm not sure... I see it as we write these songs together and that's a very personal process, so we know each other inside out. And we've got the same passion for our music and we adore playing it and playing it together, so maybe that's what people see as chemistry?

Where do you see Slow Club, and yourselves, in three years' time?
C: Working Men's Clubs.
B: Hopefully, I'll be the UK's answer to Britney, or replace Nicola in Girls Aloud. But probably I'll be a Duffy tribute act. Roughly.

Back to the present. Tell us everything we should know about your new EP.
C: It's on compact disc. It has 5 songs. It's called 'Let's Fall Back in Love' and you can buy it from all good CD shops.
B: The new EP is sort of a precursor to the album, it's got some material that is quite old to us now and some that is new, it definitely has a feel for what's to come but the album will probably be a bit more kick ass. We did a video for the track 'Come on Youth' which looks wicked, we spent two days in Hamstead Heath gettin' muddy and running around and jumping in ponds etc and we are really happy with the results, although I was sooo ill afterward!

Last, but definitely not least, who would win in a mud fight - Leonard Cohen or Rod Stewart?
C: Probably Rod. Leonard's older. But Leonard would have his heavies rough Rod up after the show to settle the score.
B: Rod is probably good on all terrains, especially mud.

'Let's Fall Back In Love' EP is out 1st September on Moshi Moshi Records
www.myspace.com/slowclub

au revoir simone

Words: E.K. Wimmer
Photo: courtesy of Moshi Moshi records

It's really quite simple, Au Revoir Simone are one of those bands that make the world a better place. Three girls, Erika Forster, Annie Hart & Heather D'Angelo all play keyboards and sing. Since the release of their second album, 'The Bird of Music', the band has grown a worldwide fan base that have fallen in love with their clever lyrics, enchanting voices and distinctive fashion sense. Au Revoir Simone is currently performing a handful of dates across Europe before they put the finishing touches on their highly anticipated third album, still untitled. Heather and Annie graciously set aside a little bit of time to answer some questions. I have not had a chance to speak with the band in over 8 months, so I had a lot of catching up to do!

TAF: Hello again ladies, the last time we spoke Annie joked about having accordions on the next record. Is there any truth to this?

Heather: Let's just say that there are "accordions."

Annie: Aww...shucks! So far, it is probably going to make it into two on the record, but I'm a little sad that it turned out not to be the little powerhouse of sound I expected. It's a pretty lame excuse, but I never bothered to get a pickup to amplify the sound, or straps that fit me properly, so while I do play it from time to time, I haven't really integrated it into our band yet. I am still working on it, though!

TAF: Your fan base seems to double everyday! Is there more pressure on writing a follow up after the success of your last record, The Bird of Music?

AH: Whoa! I had no idea our fans were multiplying like bunnies, and I have to say, I am quite excited about that. For our follow-up, my biggest goal is to make a record I completely love. I want to love every second of every song. I'm much too much of a perfectionist to have thought that on the last record, so this time I am going to make it count. So far, we are pretty unbelievably close to that goal, so I am happy.

HD: We like to imagine that the relationship we have with our fan base is grounded in mutual unconditional love, thereby alleviating any pressure that we would otherwise have to impress them. Likewise, we wouldn't be disappointed in them if they say, failed their chemistry tests or accidentally killed their pet goldfish.

TAF: Speaking of The Bird of Music, I bought that album on itunes quite a while ago and fell in love instantly. Oddly enough, I found a copy of it on vinyl not too long ago and bought it. When I put it on it was as though I was listening to it for the first time, absolutely beautiful! I believe some artists are just meant to be heard on vinyl and, without a doubt, Au Revoir Simone is one of them! Any thoughts on the matter?

HD: I don't have a record player so I'll have to take your word for it, but I hear those machines add insta-nostalgia to anything.

AH: I must say that quite a few of my issues with The Bird of Music were completely resolved when I listened to the test pressing of the vinyl. It was incredible! As far as some musicians being "meant" for the medium, I can't say. I guess, what you can say is, no one is "meant' for CD or MP3, but some sounds definitely benefit from being in 12" form. Or, I think, most.

TAF: The other day I was thinking about how rock stars have way too many guitars, like in Spinal Tap. Since you rely heavily on keyboards, have you started collecting ridiculously expensive and rare keyboards?

HD: In my fantasy world I have. The same one where I live in a giant whimsical tree house within the Amazon jungle and invite Bjork over for tea every morning.

AH: Ummmm...Spinal Tap? Spinal Tap? I hope you are not talking smack about one of the funniest movies of all time.

TAF: I'm not; it's one of my favorite films.

AH: One of the best scenes is when, the dumb guy who can't make sandwiches with little bread, I forgot his name, holds out the guitar for the documentarian, so he can hear it ringing. When the sound is interrupted with a compliment, the documentarian is shushed and told "it's still ringing." That's like me. I have five different Casios because you never know what kind of timbre you need your Casio standard pipe organ to have. They're all different! And important! How can you decide? Only by collecting keyboards like a madwoman. As far as expensive or rare, no. Everything I get is between $5 and $60. There's a lot to choose from in that range.

i live in a giant treehouse within the amazon jungle and invite bjork for tea

TAF: Can you tell me a bit more about the next record? Did you get Timbaland to produce a radio hit? Any working titles for the album? Are you going to take my advice and finally make a video wearing keytars?

[Annie decides to write Timbaland a letter...]

AH: "Dear Timbaland, if you get a chance

to read this interview I am writing at this moment, there is a good chance you have the time to produce a song for my band, Au Revoir Simone. We love keyboards, Indian food, and really, really great beats, like the kind you make. So maybe, just maybe, you would give a thought to listening to our music and working on a song together. We even promise to never listen to interviewers and wear keytars for videos. Well, maybe, just maybe, but one of them would be an accordion. And that doesn't even count."

HD: Timbaland? Refer to the last question please for that answer. Although, we did find someone that we think is just as good, though perhaps, a bit less known. So far the only working title is 'Cold as a Hot Tamale' and/or 'Live at the Acropolis.' and I regret to inform you that we still lack keytars.

TAF: Have you been influenced by any new musicians lately, if so who?

AH: Oh gosh, new ones? How new are we talking here? When we reference songs as we compose and record, Electrelane, Oh No! Oh My!, Coldplay, Arcade Fire, Taken by Trees, Peter, Bjorn and John, We Are Scientists, Donavan, The Beatles, Phil Collins, David Bowie, and about a gillion others come up. But I don't know how new those are.

HD: I shout my love for the Dirty Projectors from the rooftops. Or, at least, throughout this airport in Milan where I am now writing to you from.

TAF: Speaking of Milan, we should let everyone know you're touring Europe during this interview, that's awesome! How does the audience differ from the States and how has playing live in countries outside the US affected your performance?

AH: Hmmm...Good question. I think it depends more on the night of the week, if and who you are opening for, and whether you are in a big city or a smaller place. And sometimes that even changes. Some crowds are quietly appreciative, some are loudly, dancefully appreciative. Some know all the words and gently mouth them, some know them and scream them, even over the ballads. Some don't know us at all and love us, and one time we (or maybe just me) had a battery of objects thrown at us (me). It depends.

As far as how they affect our performance, talking to the crowd afterwards or before the show is what really makes it for me. The sweet teenagers who say they've waited all year for us to come to their town, or anyone at all who appreciates that we put ourselves on the stage for them makes it all worthwhile. Sometimes I still have a hard time being on the stage, as in the fact that I'm not much different from the people in the crowd, so why shouldn't they be the ones playing? I guess the answer is rehearsal. Lots and lots of rehearsal.

HD: The Italian audience is certainly more tan. We'll have to report to you later regarding the Portuguese. Playing shows internationally makes us grateful to be home where the voltage does not threaten to destroy us where we stand.

TAF: Do European audiences react differently to certain songs compared to Americans?
AH: Not really. Even including Japan and Canada, people pretty much like the same stuff - which is the one song you forgot how to play. No seriously, everyone pretty much likes what we put on our myspace page the most, no matter where you are.

HD: I've noticed that Europeans react favourably to those songs which have fewer English words in them, although given a good dance beat they'll suffer even the most verbose of lyrics.

TAF: Since you're touring Europe did you brush up on your lingo? You know your bangs are called a "fringe" right?

HD: Yes, but I still maintain that 'bangs' are better, like 'bang bang, I just shot you dead with my bangs.' The violence of the phrase is so much more, I don't know, American? I haven't brushed up on my lingo, and to be an Italian-American girl in Italy who doesn't speak or understand any Italian, is oddly shaming.

AH: I just had a funny time trying on clothes at a store in the airport in Milan today (uh, yeah, funnier even than that situation in and of itself) with our English sound engineer. I was wearing a dress and wanted to try on a shirt. I told her I wasn't wearing any pants so I didn't know how I'd be able to tell how they fit. Well, she nearly lost it, as I am sure you can imagine. But pants are pants! I refuse to call them trousers. Trousers are dress pants, usually for men. Plus I learned that you call tank tops vests and sweater vests tank tops, and to top it off, vests are waistcoats! All I can say is "vests are best." Which is funny, because vests usually irritate me.

TAF: Any plans to expand the tour dates in Europe?

HD: If only.

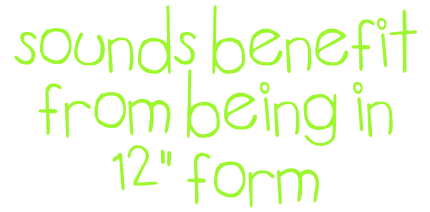
AH: We've got an album to record. We'll come back a little before to the big cities for a mini-tour at the end of the year to do promo, and then we'll be back in early 2009 to come around again and really make a go of it.

TAF: You've already played in Japan. Is Iceland next? World domination, right?

HD: Um, we've already played in Iceland before, ok. Domination is nigh.

TAF: (Wow, Heather wasn't lying. They have played in Iceland. I guess Domination is nigh!)

AH: [world domination] By the Japanese or us? Either way, the Japanese have better technology so they will probably win. And their stationery stores are out of control.



TAF: Besides music, what have you girls been up to? Married, kids, perfume & clothing lines, reality TV, acting cameos, etc?

HD: Wow, all of the above actually! I've been fashioning little dolls of us in my spare time. They come with the cutest little pins.

AH: Well, if I didn't have the habit of spending nine hours at a stretch in airports, I might have a chance to actually have kids, but that doesn't seem to be in my near future. Oh, but I did start a band with Robbie and Tyler from Clap Your Hands (think poppy rock and roll) and some other sweet boys. We call ourselves Uninhabitable Mansions. We love life. Oh, and I want a perfume that smells like honeysuckle, amber, and earthy, wet bark, so if you know anyone looking to give a sponsorship, I've got an idea.

TAF: Well, I hate ending interviews, it makes me sad. Let's cheer me up. Does anyone want to tell a joke?

AH: I'm not very funny.

www.myspace.com/aurevoirsimone

SEXY KIDS

Photo: Pavla Kopecna

Words: Elaine Tierney

Ever since we heard the handful of demos Sexy Kids recorded at the end of last year, they became our hottest, most flustered pop crush, like, ever. It was a tough job getting them all in the same place at the same time, but, planets were realigned, and Patrick, Roxanne, Graeme and Andy agreed to headline the very first Twee as Fuck Glasgow at the end of August 2008, which they did with typical scatty brilliance.

TAF: Introduce yrselves!

Patrick: We are Patrick and Roxanne - singing and guitars, Graeme - bass, and Andy Friendly the drums.

TAF: How did you get this line-up together? I've heard that some/all of you shared a rehearsal space in Glasgow. Is this true? How has this affected the kind of music Sexy Kids make?

Roxanne: Sexy Kids came from the punch line to a joke that we heard and there's only so many combinations of people you can get for a band in Glasgow, so it just had to happen one day. It's true, lots of people use our space too: we christened it The Glass Queen after a beautiful glass washboard we found in a junk shop. Before that we had taken to calling it The Trap because that's how it feels down there sometimes. It sends you crazy after a while, that's why some of our songs came out quite daft.

TAF: You've all been involved in other bands (The Royal We; Dot to Dot; Bricolage). Did this set some kind of agenda for Sexy Kids? Were there experiences from yr previous projects that you were keen to avoid?

P: I guess playing in those bands only really made me realise who I wanted to and didn't want to play with. That's all.

TAF: Does it feel a bit irrelevant talking about a bunch of demos you recorded ages ago?

R: The songs we recorded a while back we never really considered to be finished, but for some reason some of them came out OK. We're excited about getting our 7" put out on Slumberland. Though yeah, the songs do seem a little old to us. I think if we recorded them now it would sound rather different.

TAF: What's new? Have Sexy Kids really split up forever?

P: I don't think Sexy Kids have split up at all, what have you heard? I think Sexy Kids will exist for quite a long time. Whatever the weather.
R: I want to bring out a 7" a year for the next 30- one in every genre. Next is euphoric vocal trance.

TAF: Which Sexy Kid can drink the most without getting sick/falling over? Which Sexy Kid thinks they can, but is the first to fall asleep under a pile of coats at a party?

R: Andy is partial to a cold sausage or two off the pavement when's he's drunk. That's pretty hard to compete with. First time I met Graeme he was sleepwalking out of a nightclub dressed like Corey Feldman in Stand By Me accompanied by a bouncer- an image I will never forget. Me and Patrick just get really excitable like children and dress up like steampunks.

TAF: Two of you (Patrick, Roxanne) have left Glasgow. Was it time for pastures new...?

P: As I say, I think Sexy Kids will last for a long time. We recently lasted a six-month hiatus for which half of us were in a different country. I doubt Hadrian's Wall is going to stop us.

TAF: Who's been the biggest arse you've encountered while playing?

R: We hate too many people to mention. There's always idiots but luckily we choose to play shows where there aren't so many. A certain American band we played with once refused to talk to us face-to-face but just corresponded with us via their merch guy, that was creepy. Other than that we've loved everyone.

TAF: If there was one song or recording artist that you could erase from the History of Time- who/what would it be and why?

P: I don't think there's any song that I hate enough to want to do that. To be honest, I obsess over bad music to the point where I eventually realise that I really like it, they must be doing something right, I guess.

TAF: Who's the sexiest Sexy Kid? Is there any kind of empirical proof?

R: Patrick, the proof is self-evident - oh wait - I thought it said "scariest". Sexiest has got to be Graeme, he's the biggest Casanova to come out of Scotland since Rab C. Nesbitt.

TAF: And finally, to answer that heckler in Stereo, who gave Andy a microphone?

R: Andy actually has a beautiful singing voice and when mine or Patrick's minds wander onto other more pressing matters in the middle of a show and we forget to sing, as we often do, Andy will hold the fort. In between songs he's a right motormouth though. In response to the boy who shouted, "Who gave Andy a microphone?", he replied, "Nice to see you too, Hen". Pretty awesome.
www.myspace.com/sexierkids

JOE FOSTER

Words by Erik Sandberg

Lyrically, 'I Don't See You As A Dead Girl' (CRREV 61, 2003) is one of the most fascinating Scottish albums of all time. Written by Tibi Lubin, fronted by Katie Stewart, and released by Rev-Ola Records, it brought together a host of Scottish independent artists, with Stewart joined by Simon Shaw (Lucky Luke, V-Twin), Jenny Reeve (Reindeer Section, Arab Strap) and Marcus MacKay (The Zephyrs).

It was through Tibi Lubin that I first heard about Joe Foster, Rev-Ola's label boss. On the Rev-Ola website, his picture punctuates talk of honeymoons and favourite new films, and walking into Joe's kitchen, I duly congratulate him on his recent nuptials. "Someone must have fucked the website; I'm in the middle of a divorce". Great start, Erik. Having already offended my interviewee, I decide to crack on.

TAF: How was L.A. Joe?
Joe: Spiffing. A friend of mine asked me to come and sit on the board at a film festival. It was kind of like a symbolic gesture.

TAF: Did you catch any gigs?
J: Not many – I wasn't there for too long, but I did go to a club called 'Part-time Punks': Frank Sweeney [June Brides viola player] was playing there with Phil Wilson from the June Brides. I hadn't seen either of them for years and years so we had a really good night. The June Brides weren't a great band, on record at least, but they were an excellent live band. I produced their first single, so that one was really good [laughs]. No, but, hearing it now, I only hear the bits where I should have tried harder. Frank was in my band at the time and the guy who was doing the early Creation artwork also did stuff for the June Brides so... it was a very tight-knit kind of community.

[Duglas .T. Stewart – from BMX Bandits - shows up to do the tea honours. Joe's been abroad and Duglas is round to catch up with his cohort.]

TAF: You were in quite a few groups: TV Personalities; Biff! Bang! Pow!; Razorcuts; and Slaughter Joe. Tell me a bit about them.
J: I was in Slaughter Joe with Frank, Alec Palao and Alan McGee. A lot of people seem to think that that group was a major part of my life when in actual fact it was just 6 days in the studio about 20 years ago! We recorded a track called 'I'll Follow You Down' (CRE 019, 1985), which seemed to be quite popular on the dance floors.

Duglas: There were just certain records from that period of time that you would hear in Splash One [famous club night ran by Bobby Gillespie in West George Street, Glasgow] and 'Don't Follow me Down' by Slaughter Joe was an indie club staple no matter where it was played. I didn't have anything to do with Creation so I don't know if it translated into sales.
J: Yeah it was a big seller – top 10 of the Indie charts.
D: It was definitely a record that everybody knew within the first few bars of it coming on in a club and a lot of people subsequently tried to copy it.

TAF: Tell me a little bit about Creation and how you got involved in that.
J: McGee and I ran a little club [at The Enterprise] in Chalk Farm called Living Room and used the profits from those gigs to press up records. It was easier then, and a lot easier than it is now. Alan would always have these ideas with the label and Dick [Green] would try and put them into the real world. I was just the in-house engineer who produced some records.

TAF: You produced some of The Loft's repertoire? I remember reading in *My Magpie Eyes Are Hungry For The Prize*: *The Creation Records Story* [by David Kavanagh] that The Loft took their name from your club, Living Room. The Loft's 'Why Does the Rain' (CRE 009, 1984) is a particular favourite of mine.

J: I can't remember how many copies of that single we sold, but I do remember that we pressed over 10,000 and it went a bit crazy. There were loads of bands that sounded just like The Loft after that release and it was the same with The Jesus & Mary Chain- everybody walking about with their hair like the Reid brothers, but no-one realises that it was genetic!

TAF: Tell me a bit more about Living Room: you did the sound, right? I'm thinking in particular of The Jesus and Mary Chain's debut London show?
J: Yeah, we didn't really have... sound. We had a vocal PA., so we just had to get stuff set up for that – it was pretty easy. Yeah, the Jesus and Mary Chain came down. They'd been recommended by Bobby [Gillespie] to come down and play. All their amps went wrong that night but we thought it sounded pretty fantastic. So, possibly, if they were a little more in control of their live sound, their records would've sounded a lot different because we just ran with that and that's how it was. You've got to remember that none of us had any idea how to control amplifiers or PAs or any of that stuff – we pretended we did, but we didn't really. There was always something going wrong, it was like Factor X [laughs] and we would just lose control of what was going on, but the thing was we loved it.

TAF: I'm a massive Felt fan. What was it like working with Lawrence, producing and putting out his records on Creation?
J: It was very pleasant, very nice – he's a lovely person. He's kind of strange if you look at him from a psychological point of view, but a complete professional. Everything was really well rehearsed before we went into the studio and when he's working on music he's actually a really straight-forward kind of guy – a complete one off, though.

TAF: On Felt's album, *The Pictorial Jackson Review* (CRELP 030, 1988), there's a track called 'Don't Die on my Doorstep' which is one of my favourites. You worked on that one, right?
J: Yeah, he recorded a couple of instrumental albums too... there was that one *Train Above the City* (CRELP35, 1988) which was good. We recorded that in one night: went into the studio, had our tea, and finished it the next morning. That was fun.
D: Lawrence was one of these guys who was genuinely alternative. Not just in the sense that he made alternative music, but in everything he done, right down to the way he shopped! He used to order hampers of spam from Kay's catalogue.
J: I can remember a time, when I was living in Birmingham, and he phoned me up regarding a piece of cheese he'd found in his fridge. He asked me if I'd come up and help him take the bloody thing outside, purely because there was a bit of cheese in it!
D: [laughs] And the toilet thing: number ones, but no number twos – there's a pub down the stairs for that!

Lawrence used to order hampers of spam from Kay's catalogue

TAF: What' s next for Rev-Ola, Joe? My girlfriend lent me The Dentists (CRREV 120, 2005) record you re-issued. S'great!
J: I always remembered The Dentists from back in the day... Andy Morton's the guy who does all the Rev-Ola artwork and he had a friend of a friend who was the guitarist so that's how that came about. It turned out that they had a lot more recorded stuff that was really good so... it was pretty simple really. I'm not that involved with Rev-Ola and Cherry Red – I do some re-issues on commission, that's all. Myself, Duglas and Norman [Blake] are working on a label called Poppy Disc at the moment: we've got a St Deluxe album coming out which will be fantastic; a Jacques Brel album; the Fine Arts Showcase, from Sweden; and then, in November, we have a Slots album [by Scottish musician Sean Jackson, from 18 Wheeler]. Next year we've got a Telescopes retrospective planned for release, along with a Forbidden Planet soundtrack.

TAF: We can't wait to hear those...

Where's Erik?

Words and photos: Elaine Tierney

Wake the President are responsible for one of the catchiest singles of the year so far, 'You Can't Change that Boy'. Lifelong Glasgow resident, WTP front-man, Erik Sandberg, took TAF on a tour of his favourite places in the city.

185 West Princes Street

Postcard Records was based at this address in Glasgow for just over two years. They signed four bands in their short life: Orange Juice, Josef K, The Go-Betweens and Aztec Camera. Initially, the label was run by Edwyn Collins and Alan Horne, although the bass player from Orange Juice, David McClymont, also put money towards pressing their first, and arguably finest, 7" single, 'Falling and Laughing'. Last year, on Christmas day, I remember standing outside 185 and thinking of Horne. He still lives nearby, and sometimes you'll see him riding around the West End on his bike. I'm completely obsessed with the independent-label-impresario-thing, but not him personally – no, no, no. That would be wrong.

The RAFA Club

Shut down alas. Little League [National Pop League's sister club] used to happen here. They say Glasgow's the only place where indie still exists. I'm not sure about that, but if National Pop League was the last proper indie disco in Glasgow, then it has, indeed, ceased to exist here too. Where else could you dance to 'Boy meets Girl So What' and jig to Nick Drake with Stuart Murdoch? Whenever they played a Wake the President track, I'd feel so proud- almost as proud as when Stuart Marconie compared us to The Monochrome Set. I think there's a Little League in September at a venue in the South Side.

I live here with a 65-year-old Scots man who makes my dinner for me: last night we had venison. I've lived and worked in the West End [of Glasgow] pretty much all of my life, so I've got a good knowledge of who lives round here. Alasdair Gray [painter, novelist, illustrator] is just a few doors down: me and my girlfriend like looking in his window to see what he's up to. There are usually a few paintings in progress. Eugene Kelly [The Vaselines, Eugenius] stays pretty near me too; and Alan Horne's current flat is a few streets away.

Belhaven Terrace

Hyndland Church Hall

Belle and Sebastian recorded 'Lazy Line Painter Jane' (Lazy Line Painter Jane EP, 1997), amongst other tracks, at Hyndland. Bumped into Monica [Queen] last night in a little bar called Rio- she's lovely. Famously, Stuart Murdoch worked as a janitor for the church next to the hall.

We're popping into CaVa at the end of August to record our next single. It's quite the place as Tigermilk was recorded there along with countless Arab Strap albums: *Monday At The Hug and Pint*, *Last Romance*. Paul [Savage], our engineer, said that I should buy *Philophobia*, an early Arab Strap album, but I've not heard it yet. CaVa is also in the West End, which means no more 10 mile treks to Hamilton and Chem 19 [Chemikal Underground Records' studio], where we recorded our album.

CaVa Studios

MonoRail Music

I've bought so many great records here: The Monochrome Set, McCarthy, Stereolab, Lou Barlow, Yo La Tengo - you get the picture. Johann from Love is All told me how surreal it felt buying a Pastels record in Mono because Stephen McRobbie works behind the counter. For folk who have never been: go, there's nothing else like it.

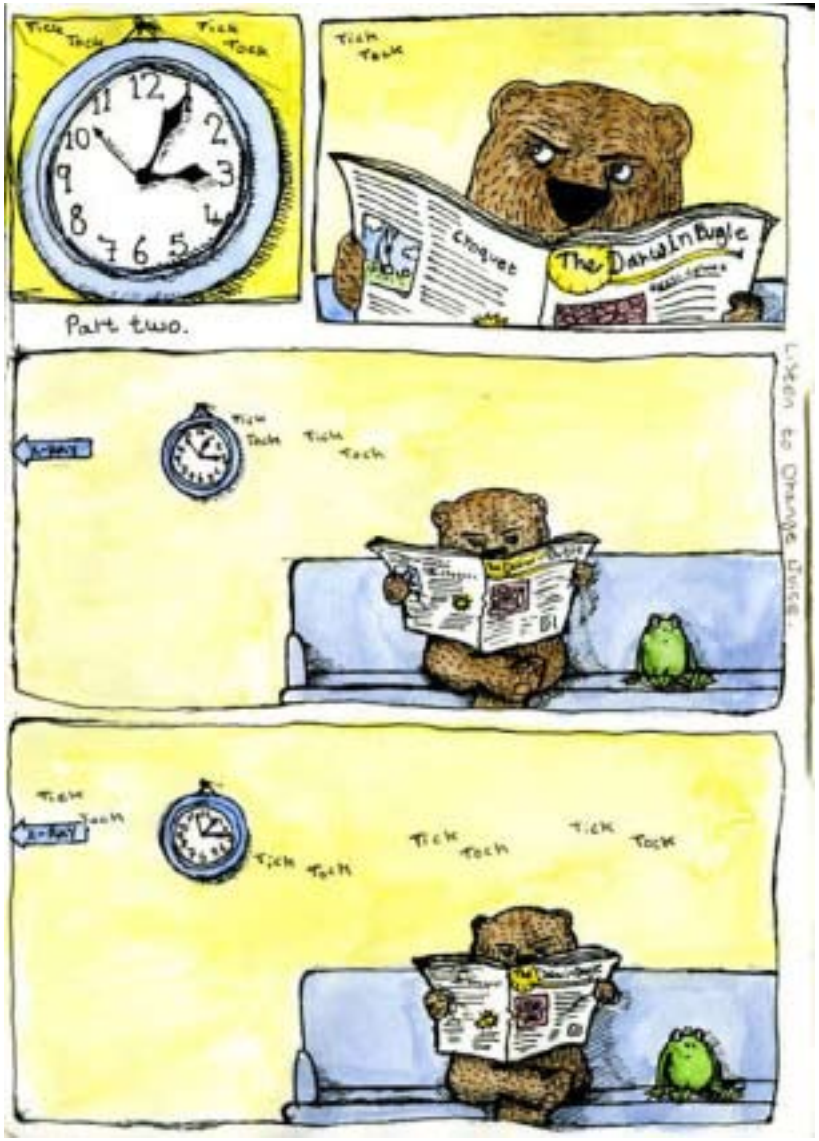
The Ben Nevis Bar

This is where I used to work. There's a track about the Ben on our forthcoming album called 'Mail, Alice'. It's basically about the old cleaner, who I'd talk to in the mornings called Alice. When she was opening up the pub, she'd come in all flustered with her Daily Mail and ramble about watching BBC NEWS 24 all day. It's very much an indie hotspot now: mainly because Belle & Sebastian rehearse next to it, and Nick from Franz Ferdinand lives round the corner. Order a malt of the month if you happen to pass by, but don't tell anyone you know me – you're likely to get chucked out!

Ah, wee Harry. He's my dog and I often take him to Kelvingrove Park, which is dead close to CaVa Studios and The Ben Nevis. From Glasgow University, there's a stunning view of it. It does seem to be a bit of a muse for Glasgow bands, as a lot of portraits have been done there for album sleeves. We also played a gig there last summer, on the bandstand, which was great fun. I think one of the great things about Glasgow is that you can walk from my flat straight into the city centre without actually having to leave the park!

Kelvingrove Park

Finnigan Kidd's Novel
'Our Lips Are Sealed' Part II



Tick Tock
Tick Tock
FIVE HOURS!! WILL NOBODY TELL ME WHATS GOING ON?!! AAAARRHH!!
Edwyn. Shall I take you home?
Oh, thank god.
Oh Sybil, please won't you come out from my honeybunch.

You can read the rest of the chapter at www.tweeasfuck.com

A Sweary Fairy Cake Recipe

by Jude Georges

PREPARATION:
15 mins

COOKING TIME:
7-10 mins

PRE-HEAT OVEN TO:
190 C (375 F)
Gas mark 5.

INGREDIENTS:
(makes 12 cakes)
50g Self Raising Flour
50g Cornflour
1 level tsp Baking Powder
50g Butter
50g Sugar
1 Egg
1-2 tbsp Milk

FOR THE ICING:
150g Icing Sugar
Lemon Juice
Hundreds and Thousands
(or an Icing Pen)

YOU WILL NEED:
2 large mixing bowls
2 small bowls
1 sieve
12 paper cupcake cases
1 baking tray

Pre-heat oven. Sieve together the self-raising flour, cornflour and baking powder into a large bowl and leave to one side (if you can't find cornflour you can use 100g of self-raising flour instead). Cream the butter and sugar until light and fluffy in another large bowl. Beat the egg in a small bowl and stir into the creamed mixture alternately with the flour. Mix thoroughly, adding milk in sufficent quantity to give a soft, dropping consistency.

Place the cupcake cases on the baking tray, taking care that the sides of the cases do not touch. Spoon the mixture into them, dividing equally between the cases. Bake in the centre of the oven for 7-10 mins or until the cakes have risen and are golden. Remove from oven and leave to cool.

If you're keen you can make the icing whilst the cakes are in the oven. If you can't be bothered however, have a nice cup of tea, put your feet up and have a bash at it while the cakes are cooling.

Sift the icing sugar into a bowl and add the lemon juice a little at a time until the icing is smooth and thick enough to coat the back of a spoon. If the mixture is too thick, mix in more lemon juice - if too runny sift in more icing sugar. Ice the cakes, using a warm teaspoon (previously run under hot water) to correct any mistakes. Make sure the cakes are completely cool before you begin or the icing will run!

You can use hundreds and thousands to create your swears in a digital watch style (see picture), or wait for the icing to set and write your swears directly on to the iced cakes with an icing pen. Enjoy!

photo: Pavla Kopecna

Seven Sevens

Seven 7"s we can't get enough of...

The Wave Pictures: Just Like A Drummer (Moshi Moshi 7")
The mighty Wave Pictures just go from strength to strength. Just Like A Drummer is an infectious grower, a chugging Jonathan Richman/Hefner thing that suddenly explodes into a epic chorus sung in rounds, the most memorable silly/surreal lyrics I've heard for a long time and, quite, simply, loads and loads of ace bits. If you only buy one single from this list make sure it's this one. Rory Mackie

Sexy Kids: Sisters Are Forever (Slumberland Records 7")
First, and possibly only single, from The Royal We's Patrick and Roxanne. Sisters Are Forever is a ramshackle, lo-fi punk pop gem that'll have you hooked from its opening riff. Quite possibly THE single of 2008. Elaine Tierney

Love Is All: Wishing Well (What's Your Rupture? 7")
This is a breakneck sprint of a song, a giddy breathless rush of sheer (power)pop joy. Josephine Clausson sings like she's running very fast down a very steep hill, gulping for air and pursued by nameless monsters, whilst the band produce the kind of reverb-heavy wall of sound that would have Phil Spector spitting tea into a saucer. Listen out especially for the bit that goes "I left my eggs on the stove" , its just heartbreaking. RM

The Felt Tips: Lifeskills (Cloudberry 7")
Classic, classic indiepop from Glasgow's marvellous Felt Tips. Lifeskills smuggles deceptively dark sentiments into the most gorgeous pop, in a way not bettered since Belle and Sebastian's first album. A country-park set tale of teenage fumblings taken too far, as if Larry Clarke had directed Gregory's Girl. Or something. I particularly like the line, 'Kevins drinking fortified wine, Hes not exactly beauty defined.' RM

Bears: Who Knows (Fraction 7")
A glorious Del Shannon/Joe Meek organ intro kicks off one of the most jaunty records you'll hear all year. Sheer pop-perfection that's equal parts pure bubblegum, indiepop and Left Banke/Zombies baroque. The sort of thing that Wes Anderson used to slap all over his movies back when you could watch a Wes Anderson movie without wincing. RM

The Tartans: My Baby Doesn't Care For You (Cloudberry 7")
The latest 7" from Cloudberry sees Californians The Tartans take centre stage. My Baby Doesn't Care For You is a disarming, hugely charming two-and-a-half minutes of summery pop, propelled by a Motown bassline and wonky glockenspiels and includes the lines; "You can think what you want to, strut around in your birthday suit, spend a year in hot pursuit, my baby doesn't care for you". Whats not to like? RM

Your Twenties, Caught Wheel (Germs of Youth 7")
Intelligently arranged pop music from London five-piece, which sets an irresistibly catchy guitar-line and intermittently falsetto vocal against subtle electronic background effects. And, all without sounding like Hot Chip. Nice. ET

Three x Five

Five songs we're learning all the words to...

Jude Georges:

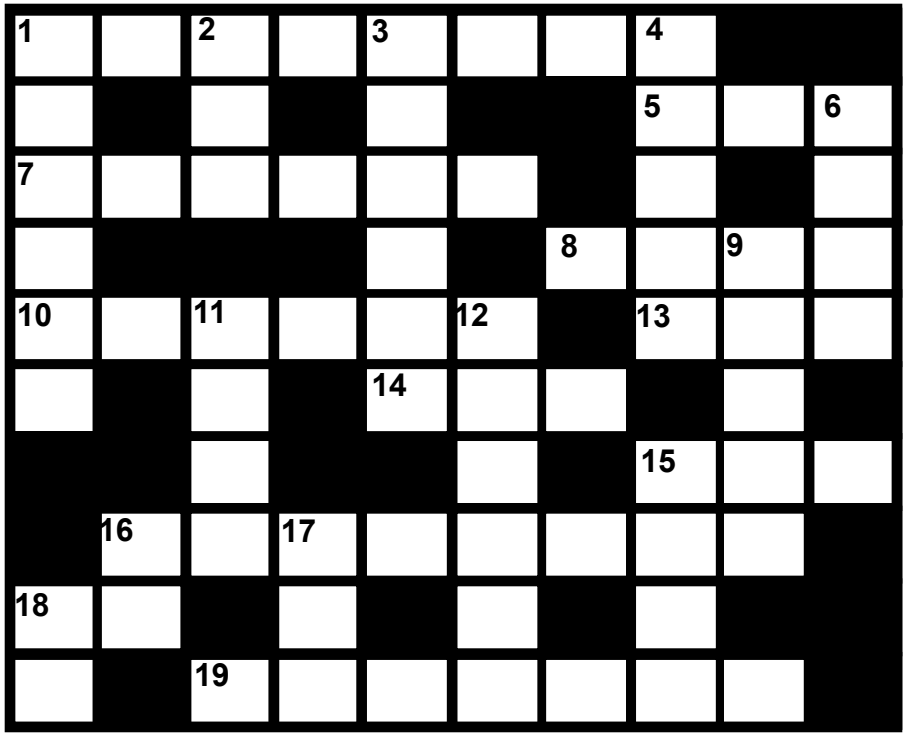
The Pastels: *Speedy Motorcycle*
Bubblegum Splash: *18.10 to Yeovil Junction*
Cuddles Kavinsky: *Summertime*
Marine Girls: *Fridays*
Je Suis Animal: *Sparkle Spit*

Elaine:

Wake the President: *Wake*
Television Personalities: *La Grande Illusion*
The Pains Of Being Pure At Heart: *Young Adult Friction*
Sexy Kids: *Measured Pleasures*
Your Twenties: *Caught Wheel*

Pavla:

Dolly Mixture: *How Come You're Such A Hit With The Boys, Jane?*
Comet Gain: *Love Without Lies*
The Vaselines: *You Think You're A Man*
The Wave Pictures: *Just Like A Drummer*
Hefner: *I Took Her Love For Granted*



Pop crossword by Rory Mackie

ACROSS

1. (and 19 across) Manchester indiepop/riot grrrl band who released the album 'It's A Heatwave' on Big Print in 2008. (8,7)
5. see 11 down.
7. '..... Bible Heroes.' Stephen Merrit side-project who recorded the 1997 album 'Memories Of Love.' (6)
8 '.... Man .... Biscuit.' Birkenhead band who recorded the single 'Trumpton Riots' in 1986. (4)
10. 'The .....s', indiepop band who contributed the song 'Switzerland' to the 'Corrupt Postman' cassette compilation in 1988. (6)
13. 1991 single by The Sugarcubes. (3)
14. 'Dum - ...' 1989 LP by The Vaselines. (3)
15. 'Papa ...' album track on Ween's 1990 LP 'God Ween Satan.' (3)
16. Norwich indiepop/noise band formed in 2001. (8)
18. Music management company that represented Morrissey and Robbie Williams. (2)

DOWN

1. London indiepop band formed by Darren Hayman and Anthony Harding in 1992. (6)
2. 'Rufus is a ... Man.' Song on Loudon Wainwright III's 1975 album 'Unrequited.' (3).
3. See 16 Down.
4. Legendary indiepop label set up by Matt Haynes and Clare Wadd in 1987. (5)
6. 'The .... Outsides.' South London indiepop/folk band comprising of Mark Nicholas and Alison Cotton. (4)
9.'No .....' 1993 single by 2 Unlimited, later covered by The Country Teasers. (5)
11. (and 18 Down and 5 Across) Swedish band formed in Gothenburg by ex-members of Girlfriendo.(4,2,3)
12. 'Forward .....' Leeds indie band who released LP 'Give Me A Wall' in 2006. (6)
15.'DJ ....' Drum'n'Bass DJ who released single 'Super Sharp Shooter' in 1995. (4)
16. (and 3 Down) 'Please Don't .. .. Of Anything' Monograph LP released on Shinkansen in 1999. (2,6)
17."Well It Started Years ..." Opening line from 1992 Pulp single 'Babies' (3)
18. (See 11 Down)

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